DE/RE-Mystifying The CCRU's Numogram
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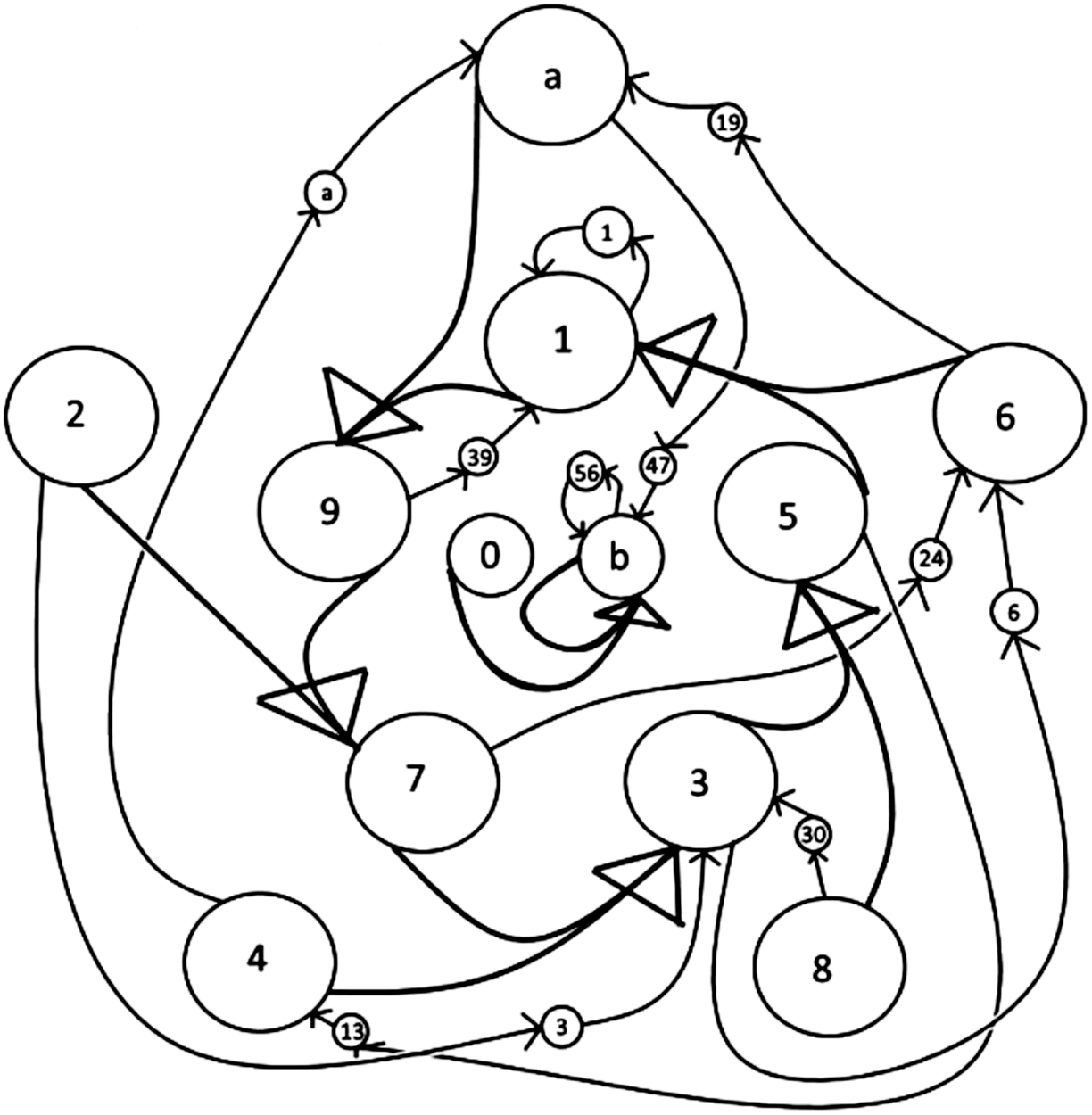
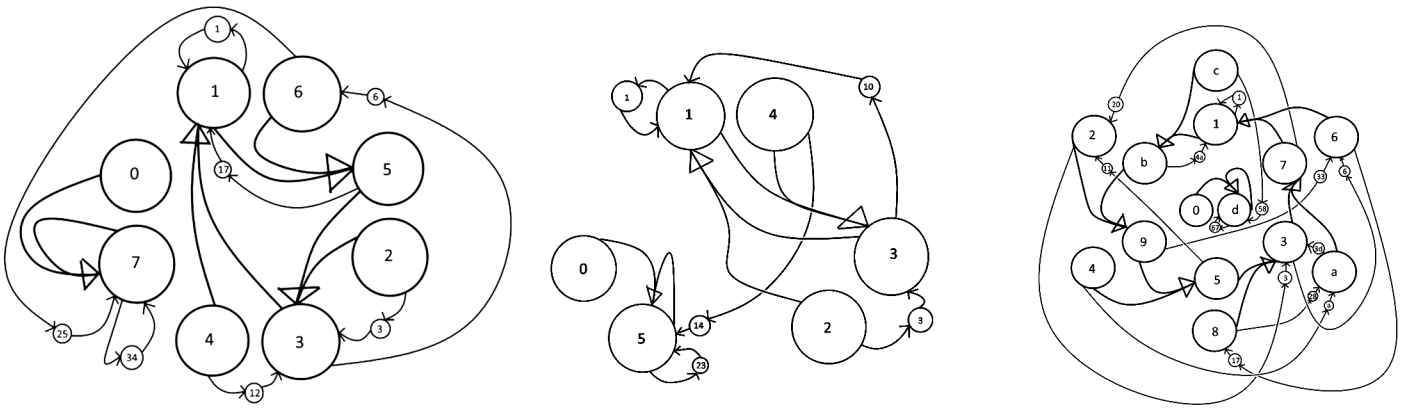




Four essays unpacking, and further mutating, the matho-mystical machinery of the CCRU Numogram

DE/RE-Mystifying The CCRU's Numogram
OR - You Too Can Be a Genius™

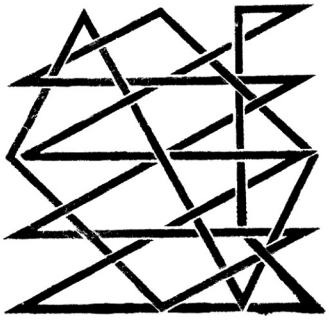
This collection of essays was originally posted to:
https://www.reddit.com/r/sorceryofthespectacle/
between 2023 and 2026.
All credit to the original anonymous author.

Edited for zine by u/novnwerber.

Recommended prior reading:
CCRU - Writings 1997-2003
Nick Land - Fanged Noumena: Collected Writings 1987–2007
Deleuze & Guattari – Anti-Oedipus or A Thousand Plateaus

Contents:

Arbitrary Numogram Creation Toolkit
Exegesis of the CCRU Demonology
Attempted Extension of the CCRU Demonology
How to Use the Numogram in Magick, or, I Will Win Because I Am Crazy



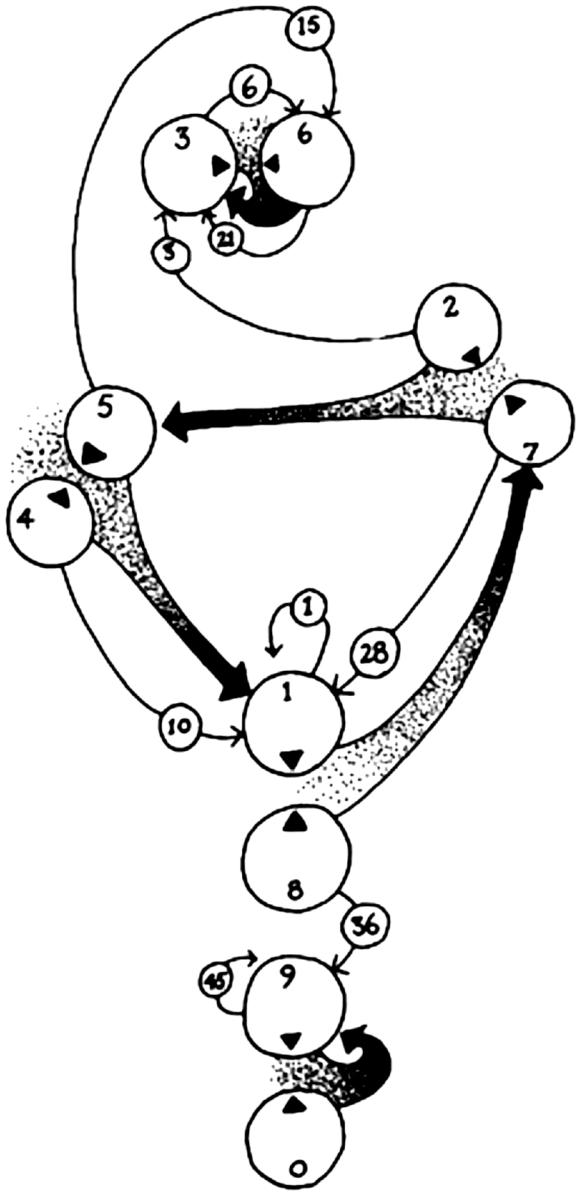
Arbitrary Numogram Creation Toolkit: You Too Can Be a Genius™!

Introduction

You might think that there is only one numogram, the Numogram, created in a joint collaboration between the CCRU and glass-grade methamphetamine. No longer! With this incredibly unhelpful toolkit, you too can become A Genius™ by assigning arbitrary meanings to the single-digit numbers in a given base system!

Numogram construction theory

Look at this graph:



The CCRU base-10 Numogram, from the cover of their collected works

Why did I use the Numogram from the cover of the book? Well, most of the versions of this diagram are actually incorrect! Because of a reliance on a certain blurry image to recreate the Numogram, and an ignorance of its stated structure, the 15 at the top is often mistakenly rendered as a 16, and the small 3 is often mistakenly rendered as an 8. This version of the diagram is the correct one.

So, how is this diagram structured? Well, firstly, it relies on base-10, the most popular number system on Earth. Does it need to? No. But it does. The large circles are paired based on syzygy, the Genius™ way of saying that they sum to the highest single-digit number in the base used, which is always the base-number (in this case, 10) minus one - so, each pair sums to 9 here. The large dark arrows create the major flow of the diagram, and point at whatever number is the difference between the pair. (Ex, 9-0=9, so the arrow goes from 0 and 9 to 9, while 5-4=1, so the arrow goes from 5 and 4 to 1) Lastly, the minor, smaller circles contain the first nine triangular numbers. They start at whichever major number is the index of that triangular number (ex, 45 is the 9th triangular number, so 45 originates from 9) and flow toward whichever number is the sum of the integers of that triangular number (ex, 28 becomes 2+8=10, and 10 becomes 1+0=1, so 28 flows into 1).

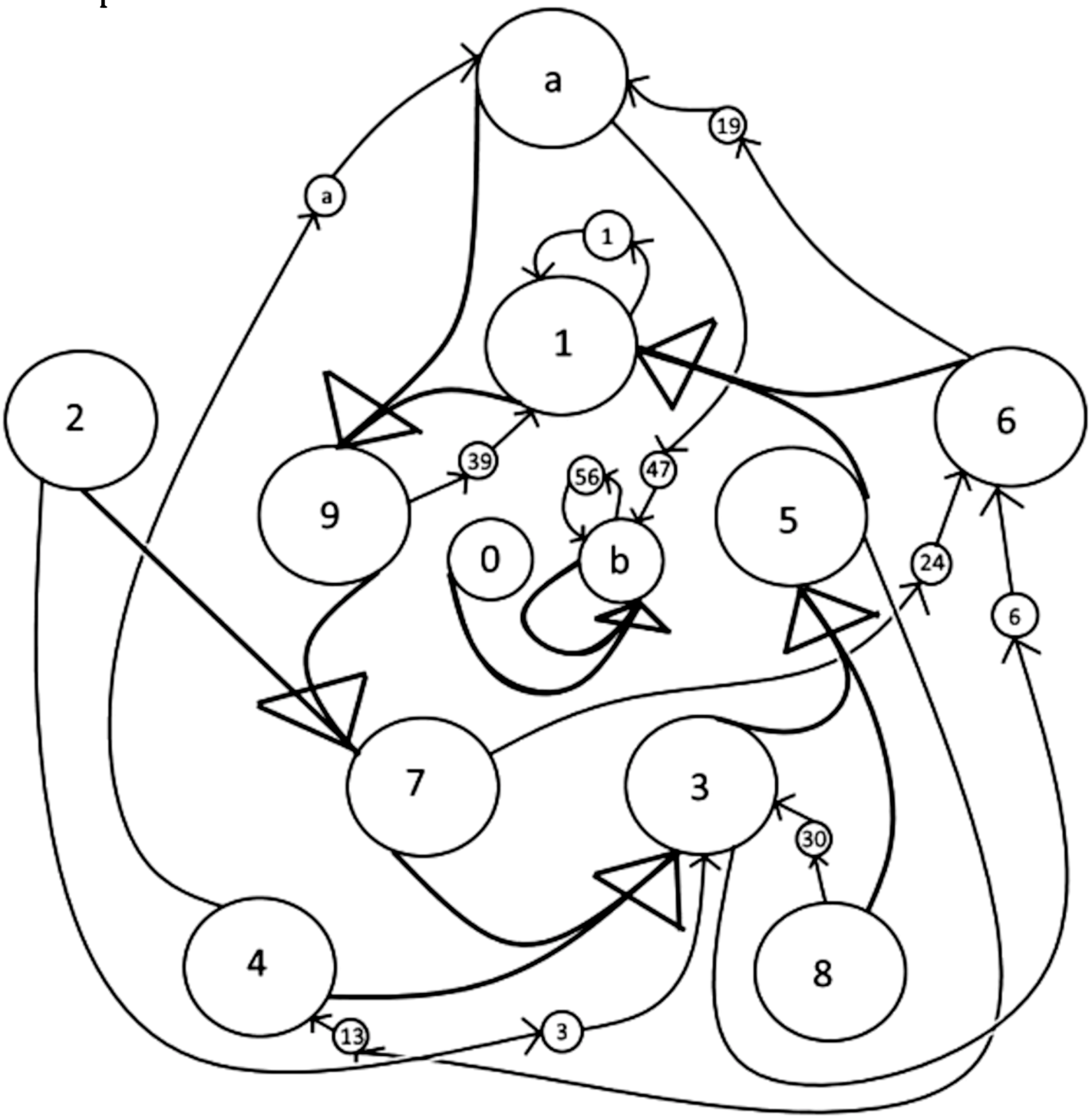
Lastly, to note some terminology, the 9:0 pair is called the Plex region, the 6:3 pair is called the Warp region, and the central six zones are collectively the Torque region, defined by having a circular flow within their structure. The Plex region is, writ large, the zone consisting of 0 and its partner in any base, while the Warp region is not always present, but when it is, it is defined as the pair a:b satisfying the relationship b = 2a. Because b and a must sum to the highest single-digit number in the base (9 in Base-10, 11 in Base-12, 7 in Base-8, etc), this means that the Warp region only exists in Base-N, such that N=3M+1, where M must be odd since Numograms only exist for even bases. The first few bases satisfying this relationship are Base-4, Base-10, Base-16, Base-22, and Base-28.

Now that we know the rules of constructing the base-10 Numogram, we can add a few more rules to create infinitely many arbitrary Numograms, for maximum Genius™. Firstly, we can only pick even bases. This is so that there are no self-pairing numbers (something the CCRU explicitly derides) when we create the syzygy pairs.

Secondly, the integer sums must be performed within the base used, to prevent arbitrary nonsense diagrams. (Ex, the 9th triangular number is 45 base-10, but 39 in base-12, and 33 in base-14, and 2d in base-16, etc. 4+5=9 in base-10, 3+9=10 in base-12, 3+3=6 in base-14, 2+d=f in base-16, etc.)

Example

Now that you know how to create your own arbitrary base-N Numogram, let's look at an example:



Ugly, but accurate, base-12 Numogram

(Minor flows are smaller lines and circles, while major flows are thicker lines with triangles pointing toward the terminus. All numbers are rendered in base-12.)
As you can see, this diagram follows the same rules as the base-10 Numogram, but for base-12. It has all the single-digit numbers that exist in base-12 (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, a, b) and uses base-12 sums for the triangular numbers (the 8th triangular number is 36 in base-10, and thus flows from 8 to 3+6=9, but the 8th triangular number is 30 in base-12, and thus flows to 3+0=3).

What can we learn from this example?

Note that the base-12 and base-10 Numograms share some structural features that correspond to CCRU-occultism. In the base-10 Numogram, the 0:9 pair and the 3:6 pair both lie outside of the major flows of the time-circuit. The 0:9 pair forms the Plex-region of the base-10 Numogram, while the 3:6 pair forms the Warp-region. The three remaining pairs, subject to the normal major flows of time, are said to form the Torque-region. In the base-12 Numogram, we see that major time flows come from 0, 2, 4, 6, 8, and a, but never go into them. Likewise, we see that the 0:b pair forms a unidirectional self-consuming flow of time, much like the 0:9 and 3:6 pairs of the base-10 Numogram. Lastly, we can note that 1, 3, 5, 7, 8, and b all have major time flows both entering and exiting them.

The correspondences in number flows between the base-10 and base-12 Numograms create a situation which contains both concepts congruent with CCRU-occultism and concepts which run their own way. In the Base-12 Numogram, only the Plex region (0:b) is present, which is the only self-consuming unidirectional flow of time in the base-12 Numogram - there is no Warp region. A new region presents itself, however, in the form of the five outer even-numbered regions, which produce a major time-flow but never absorb one. This region, composed of even-numbered halves of syzygy-pairs, is the "archetypal" realm, in occult parlance, while the inner five odd numbers paired with them form the proper Torque region of this Numogram, the time-circuit for base-12. The association of planets and zones in the CCRU base-10 Numogram can be paralleled with an association between zodiac signs and the zones of the base-12 Numogram.

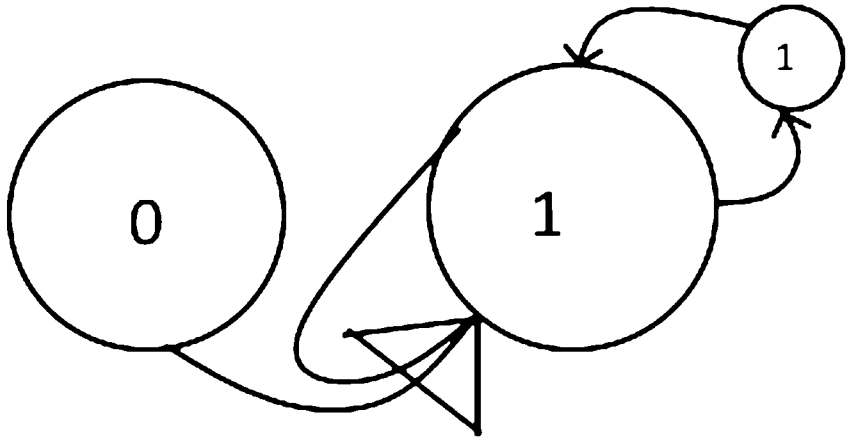
Totally outside of the purview of CCRU-occultism, we can note that the flows of the 10 non-Plex syzygy-pairs resembles the creative flows of the Wuxing, where each of the pairs a:1, 9:2, 8:3, 7:4, and 6:5 correspond each to a Chinese element, while the 0:b pair corresponds to Taiji.

A few structural similarities and differences of note between the Base-10 and Base-12 Numograms regard the minor flows. In the Base-10 Numogram, the minor flows enter the Plex and Warp regions from the Torque, but never enter the Torque from the Plex or Warp. This makes them somewhat akin to whirlpools with their own smaller time-circuits than regions beyond time, as the CCRU describes them. The Archetypal both produces and receives minor flows, making it somewhat distinct from the Plex or Warp of the Base-10 Numogram. There are two "entry" points in the diagram based on these minor flows, these being the zones 6 and 4. While 6 and 4 are outside of the major flows of time, they receive two minor flows from the Torque - 6 receives the 24 flow from 7, and the 6 flow from 3, while 4 receives the 13 flow from 5. These "entry" points are the underlying basis of magick, since they allow a person with "access" to zone-3, zone-5, or zone-7 to project influence through minor flows into the more powerful Archetypal zones, via zone-4 or zone-6. This influence is then carried by minor flows into Zone-a, and thus through minor flows into the Plex. From zone-4, zone-6, and zone-a, the influence is also carried via major flows into other parts of the Torque, until all components of the central time-circuit carry a degree of the influence of the magickal suggestion. Likewise, Jungian synchronicity comes via the "exit" points of the Archetypal, where minor flows from that region enter the Torque. Namely, zone-3, which receives the 3 flow from zone-2, and the 30 flow from zone-8. The time-fuckery spoken of by the CCRU is accomplished through the 39 flow, which runs against the major flow of time, proceeding from zone-9 to zone-1, despite the major flow of time running from zone-1 and zone-a to zone-9. The CCRU Base-10 Numogram almost contains an Archetypal region, consisting of zones 2, 4, and 8, but no minor flows enter these zones, making them utterly beyond the influence of minor time-flows - this runs against the principle of magick found in the writings of the CCRU, through the principle of retroactive causality is left unharmed, since the minor flow from zone-7 to zone-1 runs contrary to the major flows of the time-circuit in their Base-10 Numogram. Nevertheless, there is a clear and interesting distinction in the sorts of magickal theory each diagram is able to produce.

Conclusion

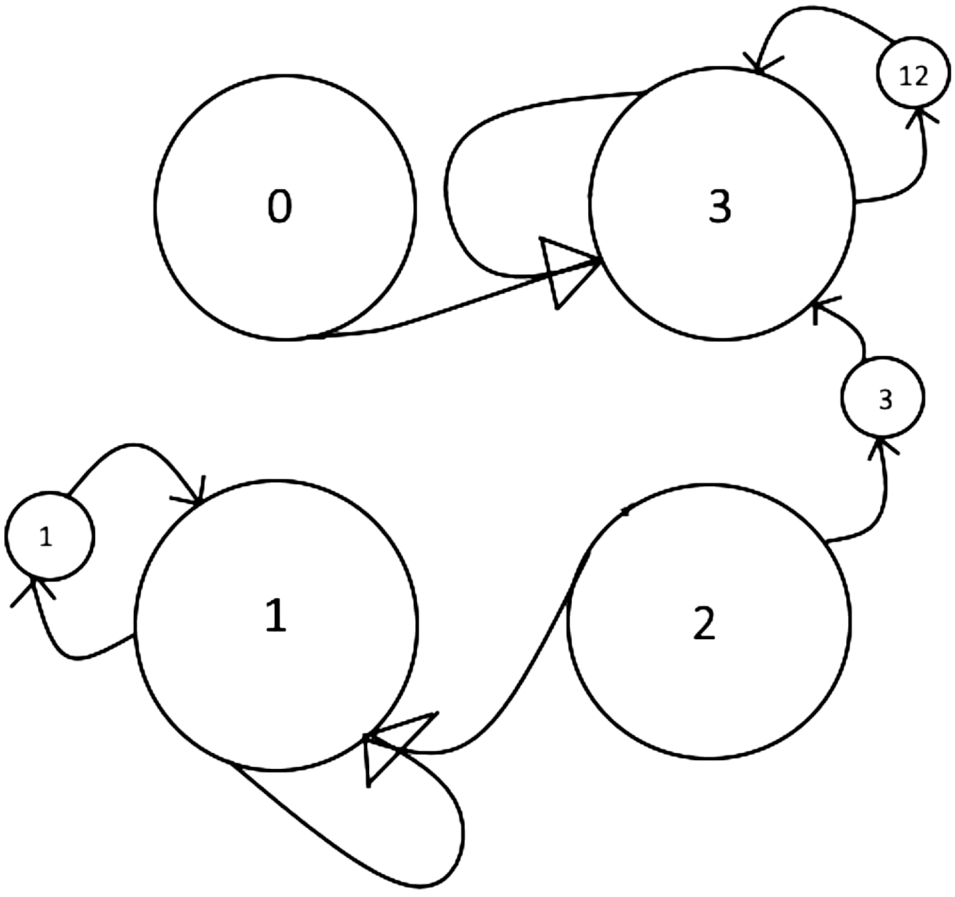
Using this free conceptual toolbox and the example of the Base-12 Numogram, you too can create your own Numogram in any arbitrary even base! Go forth, and be hailed a meth-addled Genius™!

Appendix A: More Numograms



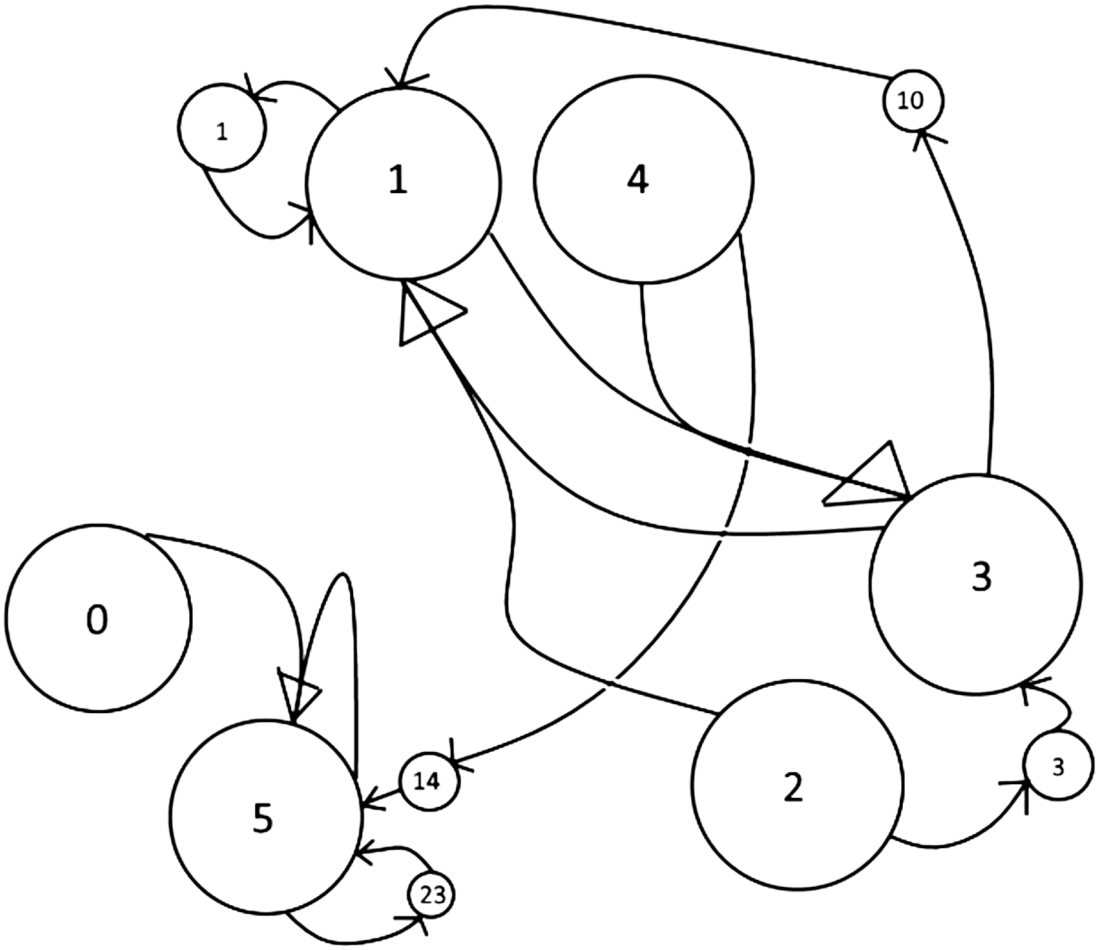
The Base-2 Numogram

The smallest possible Numogram, consisting of only a Plex region.



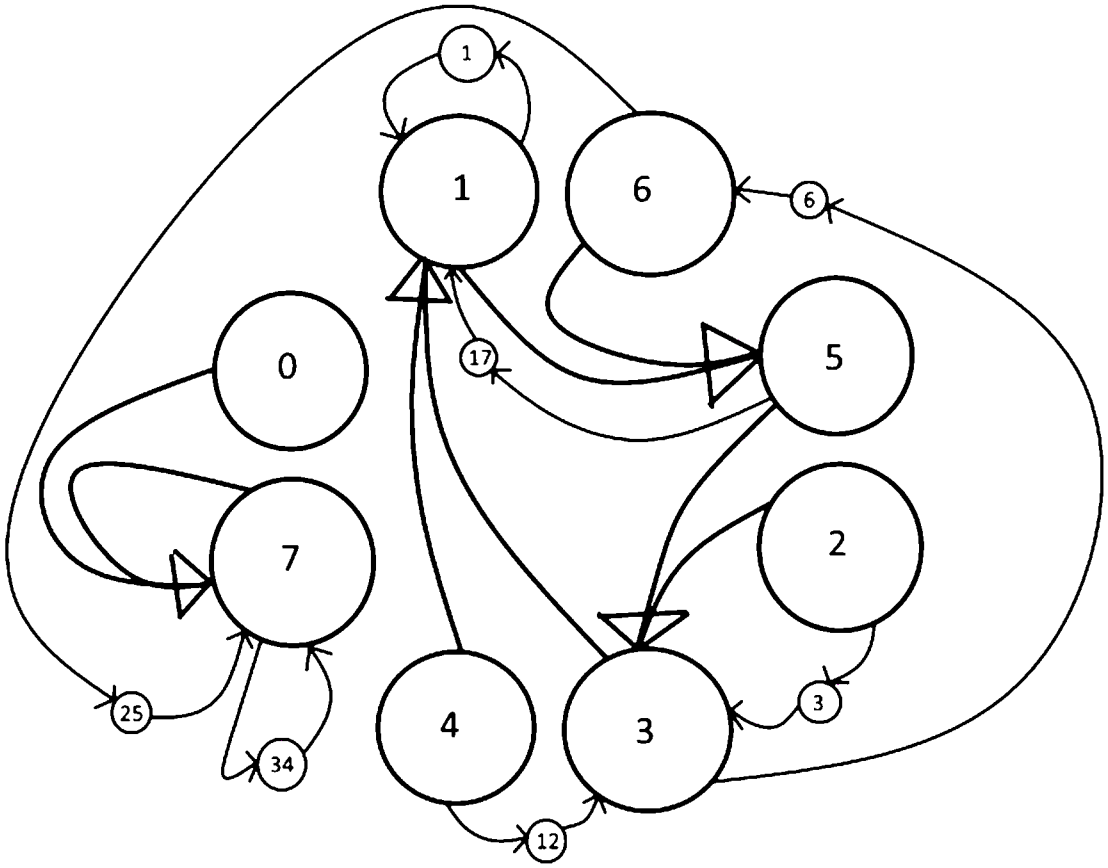
The Base-4 Numogram

The smallest with an inter-zone minor flow and also the smallest with both a Plex and a Warp region, which comprise the whole of the Numogram.



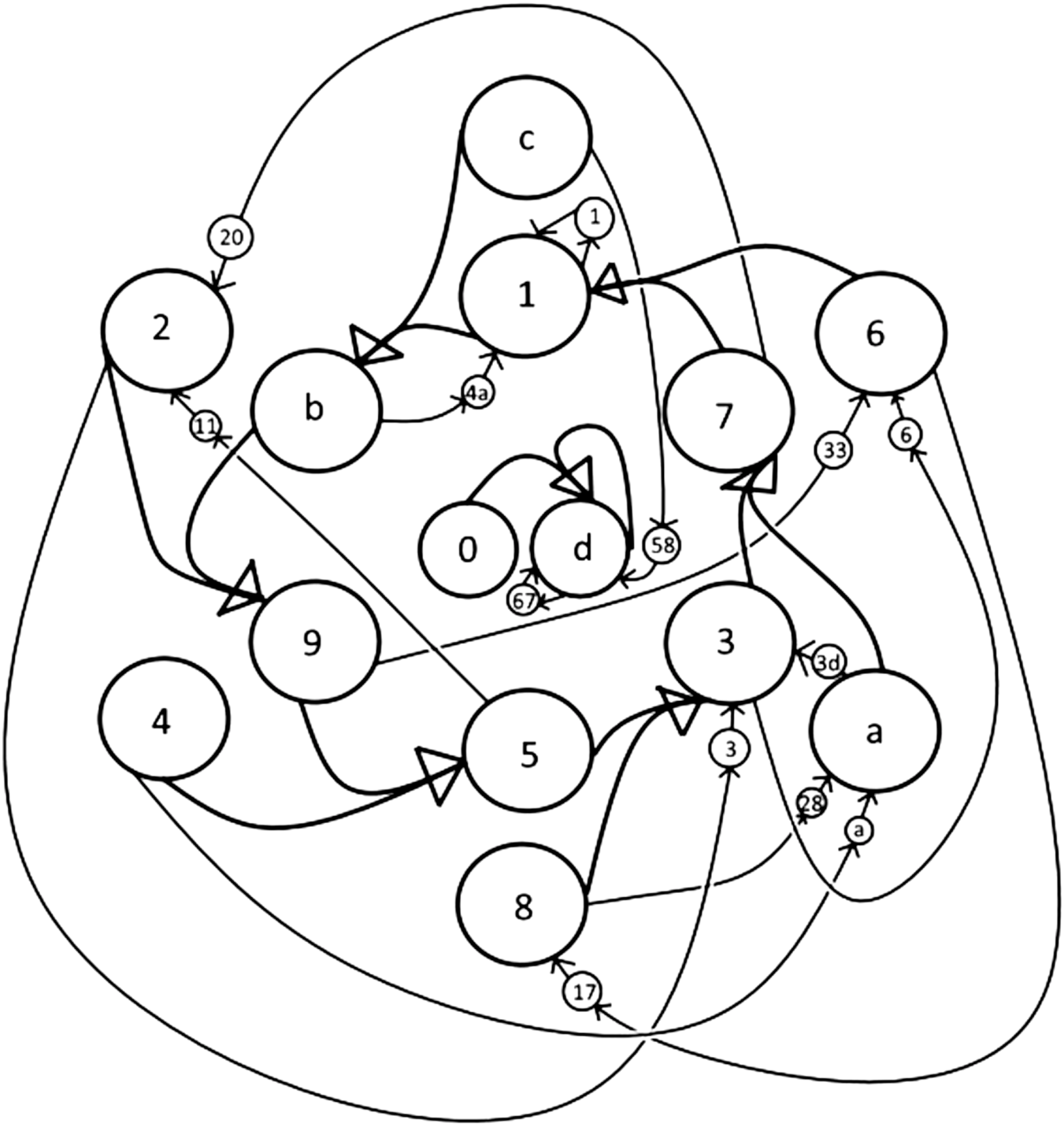
The Base-6 Numogram

The smallest with a Torque (time-circuit) region, containing also a Plex region.



The Base-8 Numogram

Containing a Torque region and a Plex region, similar to the Base-6 Numogram, and with six Torque zones, akin to the Base-10 Numogram



The Base-14 Numogram

Consisting of 6 Torque-pairs and a Plex region. Notably, this means that of all Numograms between Base-2 and Base-14, only the original Base-10 Numogram and the Base-4 Numogram have both a Plex and a Warp region, rather than a single Plex region. This is because both 3 and 9 (the largest integer in each) are multiples of 3. This would mean that the next base with with both a Plex and a Warp region would be Base-16, since the largest number used in that system is 15.

Appendix B: Exotic Numograms

The more you extend the bases upward, the more exotic behaviors you find in Numograms. For example, in the Base-28 Numogram, there are not three types of regions, but four. The Base-28 Numogram contains a Plex region (27:0 -> 27) and a Warp region (9:18 -> 9), and likewise contains a large Torque region (1:26 -> 25, 25:2 -> 23, 23:4 -> 19, 19:8 -> 11, 11:16 -> 5, 5:22 -> 17, 17:10 -> 7, 7:20 -> 13, 13:14 -> 1). However, it contains a second, smaller Torque region, something not seen in the Numograms of Base-2 to Base-14. This Torque region (3:24 -> 21, 21:6 -> 15, 15:12 -> 3) is six zones large, like the singular Torque region of the original Base-10 Numogram. In this way, the Base-28 Numogram has both two non-temporal regions, the Plex and the Warp, as well as two temporal regions, independent of one another in terms of the large time-flows of the diagram. This means that the two regions, Torque-A and Torque-B, are mutually related but largely independent systems of time, or, if you will, parallel time-circuits.

Very large Numograms can contain many parallel Torque regions - seemingly, the larger the base used, the more distinct Torque regions can be expected. For example, the relatively large Base-82 Numogram contains a Plex region, a Warp region, and three independent Torque regions. Torque-A in Base-82 is 27 zone-pairs long, while Torque-B in Base-82 is 9 zone-pairs long, and Torque-C in Base-82 is 3 pairs long.
Based on my limited study of the major time-flows of Base-(3M+1) Numograms, Torque regions seem to occur in "shells," vaguely similar to the filling of electron orbitals. The rule for the length of Torque region loops in a Base-(3M+1) system seems to be determined by powers of three. So, for example, the Base-4 Numogram (3^1 + 1) has 0 Torque regions, while the Base-10 Numogram (3^2 + 1) has 1 Torque region with 3 = 3^1 pairs. Likewise, the Base-28 Numogram (3^3+1) has 2 Torque regions, with Torque-A containing 3^2 = 9 pairs and Torque-B containing 3^1 = 3 pairs, as said above, while the Base-82 Numogram (3^4+1) has 3 Torque regions, with Torque-A containing 3^3 = 27 pairs, Torque-B containing 3^2 = 9 pairs, and Torque-C containing 3^1 = 3 pairs.

The general rule for Numogram Torque-Regions seems to be that if a Numogram is of Base-((3^N)+1), then it will have N-1 Torque-Regions, where the largest region will have 3^(N-1) pairs, the next largest Torque region will have 3^(N-2) pairs, and so on.

Notably, the Base-80 Numogram, adjacent though it is to the base-82 Numogram, contains merely a Plex region and a single very long Torque region, suggesting that only Numograms with Base-((3^N)+1) have multiple Torque regions, though not guaranteeing it.

Appendix C: Preliminary Demonology

The CCRU envisions demons as the non-chronological gates between all the various zones of a Numogram, and divides them into main three types, with four additional subtypes. The three basic types are Chronodemons, which connect two zones within the Torque, Amphidemons, which connect the Warp or Plex to the Torque, and Xenodemons, which connect zones exclusively outside of the Torque. Xenodemons are bifurcated into Chaotic Xenodemons, which connect a Plex zone to a Warp zone, and Syzygetic Xenodemons, which connect zones within either the Plex or the Warp, but not between the two. Chronodemons are likewise bifurcated into Cyclic Chronodemons, which connect non-syzygetic zones of the Torque, and Syzygetic Chronodemons, which connect syzygetic zones of the Torque. The total number of demons is the triangular number corresponding to the highest zone-number of the particular Numogram - in the case of the original Base-10 Numogram, this corresponds to 45 demons. This would, for example, give the Base-12 Numogram 66 demons, and the Base-2 Numogram only 1.

Generalizing this concept to all Numograms allows us to keep all of the various types and subtypes, with special extensions of the Chronodemon type for Numograms with multiple distinct Torque zones. The occult correspondences of the demons would be the only part of the concept which needed revision for each individual Numogram. In the original Numogram, there are 12 Cyclic Chronodemons corresponding to the 12 signs of the zodiac, for example.

Lastly, there is one special type of demon defined by the numbers of its two zones, where any demon whose two zone-numbers sum to the number of the base (10 for the original Base-10 Numogram, 12 for the Base-12 Numogram, etc) is its regular demonic type, but also a Decademon. The name doesn't work for any Numogram save for the original Base-10 one, since the name means "Ten Demon," but the name can be generalized to Numodemon ("Number Demon") for all possible Numograms. The original Numogram has 4 Numodemons, corresponding to the 4 Zoas of Revelation according to the CCRU.

Appendix D: Afterthoughts

If we're going to study the Numogram in any serious fashion, we can't restrict ourselves to an arbitrary version of the Numogram. We ought to study them as a class of occult metaphors, rather than as a single object, since there is nothing that makes the Base-10 Numogram unique among the infinity of possible Numograms. They share similar features: many have a time-circuit, and all five examples given have a Plex-like region. We can study them as a class of mathematical objects, a class of occult metaphors, a class of hyperstitious diagrams, etc. The values of using more than one Numogram are extending the metaphor, discovering new features in higher-order Numograms, and discovering higher-order persistent features (ex, do all Numograms of Base-6 or above have a Torque region? If not, why not?).

Exegesis of the CCRU Demonology

Introduction

If you have not seen it, refer to the original text for an unhelpful guide to generalizing the Numogram, and for a somewhat more helpful guide to the original Numogram. This text will be at least part gibberish without reading that first, rather than the intended full gibberish.

This is the unhelpful guide to the Demonology of the CCRU. Due to the complexity of the topic, the generalization of these principles will have to wait for Part 3, which will be included at no additional cost with the purchase of this and the previous texts, priced fairly at around twenty hours of possibly wasted time. But for you, the reader, far less time-costly!

General

The CCRU divides demons exoterically into five types, but I divide them into six (See Demon Types), since they prove to have esoterically divided them into six themselves (See Card Determination). Before that, however, we need to talk about demonic attributes. Demons come with four special attributes, which are further subdivided into subattributes. These four primary attributes are designation-number, pitch, Decadence card, and rite. There are two sorts of designation-number: the Mesh-Number and the Net-Span. The Net-Span determines the Mesh-Number (See Demonic Numbo-Jumbo). The pitch is determined by the Mesh-Number and the Decadence card. (See Pitch Determination). The rites are determined by the Mesh-Number, and there are a variable number for each demon. Since explaining each rite separately would take too long, I will equip you with the tools you need to determine why each rite is the way it is instead. (See Rite Determination).

Decadence and Subdecadence

In order to understand Card Determination, we must first understand Decadence and Subdecadence. These are esoteric card games played to divine demons and angels, and the rules are simple.

Decadence:

Take any full card deck and take only the numbered cards, Ace (1) through 9, giving you 36 cards. Shuffle them, then lay five cards face up in a cross pattern (one in the middle, one on the left, one on the right, one on the top, one on the bottom). Take five more cards and place them in a row before you, face down. Turn over the face-down cards one at a time, trying to match them with the cards of the cross to form pairs adding to 10. Once you have finished, the score is calculated thusly: every pair of cards adds based on the difference between its members (ex, a 9:1 pair gives 9-1=8 points, while an 8:2 pair gives 8-2=6 points), while every unpaired card subtracts its value from the score (ex, an unpaired 9 subtracts 9 points, an unpaired 6 subtracts 6 points). You play until you have a round ending with a negative score, then total the score across rounds. A negative total score can be at lowest -44, while a positive score can theoretically go on forever. A positive score corresponds to the amount that fortune favors the player, while a negative score corresponds to the Mesh-Number of a demon. (-44 corresponds to the demon with Mesh-number 44, etc)

Subdecadence:

Add four queens to your pack (there are now 40 cards), which represent the number 0. You play the same way as Decadence, except that you now try to add the cards up to 9 instead of 10. This is considered the ultimate blasphemy, probably because there are 10 non-hydrogen atoms in an amphetamine molecule, and not 9. Demons and favor are tallied in the same fashion.

Demonic Numbo-Jumbo

The Net-Span of a demon consists of the numbers of the two Numogram zones it connects, organized such that the larger number always goes first. (Ex, 2::0 is a valid Net-Span, but 0::2 is not.) This is because there is an ordering to the flow of the Numogram demons, always from high to low.

The Net-Span numbers are ordered sequentially by size of their first (larger-numbered) zone, then by the size of their second (smaller-numbered) zone. So, 1::0 is the first Net-Span, since it is the first configuration of numbers between 0 and 9 which has two distinct numbers, and in which the first number is larger. The second Net-Span is 2::0, and the third is 2::1. The fourth is 3::0, the fifth is 3::1, the sixth is 3::2, and so on. This ordering of the Net-Span numbers generates the Mesh-number.

Pylons

The five regions of the "Atlantean Cross" (the + shape you organize the cards in Decadence and Subdecadence into) are called Pylons.

Even numbered zones are the "dark/inactive/eclipsed" [yin] aspects of a pylon, while odd numbered zones are the "light/active/palpable" [yang] aspects of a pylon.

Pylon 1: the central section of the Atlantean Cross, corresponding to Zone-1 and Zone-8. Possibly ruled by the 8::1 demon.

Pylon 2: the right section of the Atlantean Cross, corresponding to Zone-2 and Zone-7. Possibly ruled by the 7::2 demon.

Pylon 3: the left section of the Atlantean Cross, corrsponding to Zone-4 and Zone-5. Possibly ruled by the 5::4 demon.

Pylon 4: the top section of the Atlantean Cross, corresponding to Zone-6 and Zone-3. Possibly ruled by the 6::3 demon.

Pylon 5: the bottom section of the Atlantean Cross, corresponding to Zone-0 and Zone-9. Possibly ruled by the 9::0 demon.

Knowing about Pylons will become important when doing Card Determination.

Demonic Types

The three broad classification of demons are Chronodemons, Amphidemons, and Xenodemons. Chronodemons are defined by having Net-Span digits entirely within the Torque region. Amphidemons are defined by having Net-Span digits in both the Torque region and the Plex or Warp region. Xenodemons are defined by having no Net-Span digits in the Torque region.

Chronodemons are officially split up into Cyclic Chronodemons and Syzygetic Chronodemons, where Syzygetic Chronodemons are those whose Net-Span corresponds with a syzygy within the Torque (ex, 8::1, since 8+1=9), while Cyclic Chronodemons are those who do not correspond with a syzygy.

Xenodemons are officially split up into Chaotic Xenodemons, which connect the Warp and the Plex, and Syzygetic Xenodemons, which connect the syzygetic zones within either the Plex or the Warp.

Amphidemons are esoterically and unofficially split up into Plex-Amphidemons and Warp-Amphidemons, as is apparent in their Card Determination. Plex-Amphidemons are those which link the Torque and the Plex, while Warp-Amphidemons are those which link the Torque and the Warp.

There are 12 Cyclic Chronodemons, 3 Syzygetic Chronodemons, 12 Plex Amphidemons, 12 Warp Amphidemons, 4 Chaotic Xenodemons, and 4 Syzygetic Xenodemons, for a total of 45 demons. Only 36 of these officially correspond to cards used in a game of Decadence.

Card Determination

The Decadence cards are officially listed as having the following card-to-net-span correlations:

Mj+ 1C (8::2) Cyclic Chronodemon
Mn- 1D (7::1) Cyclic Chronodemon
Mj- 1S (8::7) Cyclic Chronodemon
Mn+ 1H (2::1) Cyclic Chronodemon
Mj+ 2C (7::4) Cyclic Chronodemon
Mn- 2D (5::2) Cyclic Chronodemon
Mj- 2S (7::5) Cyclic Chronodemon
Mn+ 2H (4::2) Cyclic Chronodemon
Mj+ 3C (4::1) Cyclic Chronodemon
Mn- 3D (8::5) Cyclic Chronodemon
Mj- 3S (5::1) Cyclic Chronodemon
Mn+ 3H (8::4) Cyclic Chronodemon
Mj+ 4C (8::3) Warp Amphidemon
Mn- 4D (6::1) Warp Amphidemon
Mj- 4S (8::6) Warp Amphidemon
Mn+ 4H (3::1) Warp Amphidemon

Mn+ 4H (3::1) Warp Amphidemon
Mj+ 5C (7::3) Warp Amphidemon
Mn- 5D (6::2) Warp Amphidemon
Mj- 5S (7::6) Warp Amphidemon
Mn+ 5H (3::2) Warp Amphidemon
Mj+ 6C (4::3) Warp Amphidemon
Mn- 6D (6::5) Warp Amphidemon
Mj- 6S (5::3) Warp Amphidemon
Mn+ 6H (6::4) Warp Amphidemon
Mj+ 7C (1::0) Plex Amphidemon
Mn- 7D (9::8) Plex Amphidemon
Mj- 7S (8::0) Plex Amphidemon
Mn+ 7H (9::1) Plex Amphidemon
Mj+ 8C (2::0) Plex Amphidemon
Mn- 8D (9::7) Plex Amphidemon
Mj- 8S (7::0) Plex Amphidemon
Mn+ 8H (9::2) Plex Amphidemon
Mj+ 9C (4::0) Plex Amphidemon
Mn- 9D (9::5) Plex Amphidemon
Mj- 9S (5::0) Plex Amphidemon
Mn+ 9H (9::4) Plex Amphidemon

Now, this sounds like an awful lot of hoopla, but there is a way to go from the Net-Span to the card attribution. But first, what does all of this gibberish mean? Mj is short for "Major" and is the "rite-type" of the demon, associated with the Clubs and Spades suits of the card deck. Mn is short for "Minor" and is the other rite-type, associated with the Diamonds and Hearts suits of the deck. "-" is the pitch-polarity of the demon, and is associated with the Diamonds and Spades suits. "+" is the other pitch-polarity, and is associated with the Clubs and Hearts suits. "H" is short for Hearts, "C" for Clubs, and so on. The number proceeding the suit letter is the number of the card within that suit. Thus Mj+ is Clubs, Mj- is Spades, Mn+ is Hearts, and Mn- is Diamonds.

In order to go from the Net-Span to the specific card, we first must determine which card number the Net-Span corresponds to. This turns out to be fairly simple, by CCRU standards. The nine cards of each suit are split into triads. The first triad (1, 2, 3) is made up of Cyclic Chronodemons, the second (4, 5, 6) of Warp Amphidemons, and the third (7, 8, 9) of Plex Amphidemons. Within each triad, the cards go in a particular order. You see, cards 1, 4, and 7 (the first in their respective triads) must contain a 1 or an 8, corresponding to the zones of the first Pylon. The cards 2, 5, and 8 (second in their respective triads) must contain a 2 or 7, corresponding to the second Pylon. The cards 3, 6, and 9 (third in their triads) must contain a 4 or 5, corresponding to the third Pylon. The ordering of Cyclic Chronodemons has an additional step, since the first (card 1) must contain both a link to Pylon-1 and Pylon-2, while the second (card 2) must contain both a link to Pylon-2 and Pylon-3, and the third (card 3) must contain both a link to Plylon-3 and Pylon-1. With this "simple" set of instructions, you can now divide your 36 card-demons into numbers, where you will have 4 demons for each number.

Next, we can determine the rite-type. This is determined by the "hook" of the demon. That is, the number placing it in its corresponding Pylon (Ex, for a 1, 4, or 7, the 8 or 1, since this is the number that "hooks" it to the first Pylon). See if that "hook" comes first or second. If it comes first, you're dealing with a Major (Mj) suit, though we don't know which yet. If it comes second, that demon is in a Minor (Mn) suit, though we again don't know which. (Ex, 8::2 corresponds to a Mj suit, since it is 8 and 2, linking it to Pylon-1 and Pylon-2, making it Card-1 in whatever suit it belongs to, and subsequently we note that the 8 proceeds the 2, making it a Major (Mj) suited card.)

Lastly, we determine the pitch-polarity or pitch-type. This is determined between the two cards of each number within the Mj or Mn suit types (ie, you should have four demons for each number, but only two for each number and Mn/Mj type - you want to look at the two with the same rite-type of the same number). Within the same number and rite-type, you can determine which is the (+)-pitched and which is the (-)-pitched by adding the two digits of each respective Net-Span together, and seeing which is larger. The larger sum corresponds to a (-)-pitch, and the lower corresponds to a (+)-pitch, allowing you to determine the specific suit for each card. (Ex, 8::2 corresponds to a Mj suit, since it is 8 and 2, linking it to Pylon-1 and Pylon-2, making it Card-1 in whatever suit it belongs to, and subsequently we note that the 8 proceeds the 2, making it a Major

(Mj) suited card. Then, we note that there is one other Mj-1 demon, which has Net-Span 8::7. 8+7=15 and 8+2=10, so the 8::7 demon is 1Mj-, aka the 1 of Spades, while the 8::2 demon is 1Mj+, aka the 1 of Clubs).

This allows us to categorize all 36 Decadence demons with their cards perfectly. Of the remaining demons, the 5::4 Syzygetic Chronodemon is the last with an official card association: the Joker card, which is not used in Decadence. However, there are a total of three Syzygetic Chronodemons, and none are present in the 36 official Decadence associations. These three (5::4, 7::2, 8::1) are likely all esoterically linked with Joker cards, rather than just the 5::4 demon, since there are 3 Joker cards in an average deck of playing cards. Likewise, the four Chaotic Xenodemons (3::0, 6::0, 9::3, 9::6) possibly esoterically link to the four Queens of Subdecadence. If this is the case, then 3::0 is probably the Queen of the Queen of Clubs, since 3::0 has (+)-pitch-polarity and 0 is only found in the Mj suits, 6::0 is probably the Queen of Spades, since 6::0 has (-)-pitch-polarity and 0 is only found in the Mj suits, 9::3 is probably the Queen of Hearts, since 9::3 has (+)-pitch-polarity and 9 is only found in the Mn suits, and lastly, 9:6 is probably the Queen of Diamonds, since 9::6 has (-)-pitch-polarity and 9 is only found in the Mn suits. There is no way to link the two remaining demons (6::3, 6::9) with Decadence or Subdecadence in any way.

Pitch Determination

The official demonic pitch to Net-Span association is thus:

Pitch	Demons	Key
Ana-7	(4::3)	7
Ana-6	(4::2)	6
Ana-5	(3::2)(4::1)	5
Ana-4	(3::1)(4::0)(9::4)	4
Ana-3	(2::1)(3::0)(8::4)(9::3)	3
Ana-2	(2::0)(7::4)(8::3)(9::2)	2
Ana-1	(1::0)(6::4)(7::3)(8::2)(9::1)	1
Null	(5::4)(6::3)(7::2)(8::1)(9::0)	9
Cth-1	(5::3)(6::2)*(7::1)(8::0)(9::8)	8
Cth-2	(5::2)(6::1)(7::0)(9::7)	7

Cth-3	(5::1)(6::0)(8::7)(9::6)	6
Cth-4	(5::0)(8::6)(9::5)	5
Cth-5	(7::6)(8::5)	4
Cth-6	(7::5)	3
Cth-7	(6::5)	2

Again, this sounds like a lot of hooplah, but is "simpler" than it looks.

The pitches on the left are organized from highest (Ana-7) to lowest (Cth-7). The key given on the right is esoteric, never explicitly appearing in the CCRU corpus - but nonetheless is the "obvious" logic behind the pitches. The key is derived from the same addition of gates that was used to determine the pitch-polarity of decadence cards, but is reduced into a single digit number (Ex, 6::5 corresponds to 6+5=11, and thus 1+1=2, making its key 2). Then, the pitch-polarity from the decadence cards is used to determine whether it has a "Cth" or "Ana" pitch, where (-) pitch-polarity means Cth, and (+) pitch-polarity means Ana. The nine demons not registered with the 36 cards of Decadence gain their pitch-polarity via another means. Firstly, all Syzygetic demons have Null pitch, corresponding to key 9, which only exists for Null-pitch demons. The remaining four are polarized by their Net-Spans, with any containing 3 being Ana and any containing 6 being Cth, since 3 is the "light" side of the 4th Pylon, and 6 is the "dark" side of the 4th Pylon. The key organizes pitches within each spectrum from highest to lowest.

*(6::2) is officially listed exactly once as corresponding to Cth-2, but this was clearly a typo since it breaks the only numeric pattern that pitches follow, and likewise breaks the symmetry of the pitch-graph.

Rite Determination

A rite is Major (Mj) when it follows the order of the Net-Span (the demon's zone-numer), or is Minor (Mn) when it runs opposite the order of the Net-Span (ie, if a demon has Net-Span 2::1 and a ritual proceeds from zone-1 to zone-2 instead of from zone-2 to zone-1). The number of a rite is determined by a possible path through the Numogram, wherein the path can run along major or minor flows, or via syzygy, and the two terminus digits are the digits matching the demon's Net-Span. Chaotic Xenodemons lack numbered rites, because there is no way to progress through the Numogram to get from one zone to the other.

Ex1: Lurgo (1::0) has a single rite, Rt-1, which corresponds to the path 1890. That is, beginning at zone-1 (the first zone Lurgo links), we note that zone-1 is paired with zone-8, and that zone-8 flows into zone-9 via the minor flow, 36. Subsequently, zone-9 is paired with zone-0, leaving us at the proper destination, zone-0.

Ex2: Ixix (3::0) has no numbered rites, since there is no way to flow from zone-3 to zone-0 without running backward along a minor flow in the Numogram, which is impossible.

Ex3: Doogu (2::1) has a minor rite numbered 1872. This is because it is possible to move from 1 into 8 (via syzygy), then into 7 (via major flow), then into 2 (via syzygy), linking zone-1 to zone-2 - this is minor since it runs opposite to the order of the zones in Doogu's Net-Span (2::1). The second rite of Doogu, numbered 271, is major, since it runs from 2 to 7 via syzygy, then from 7 to 1 via minor flow. Doogu's third and final rite is numbered 27541, is again major, and flows from the syzygy 2-7 via major flow into 5, and from the 5-4 syzygy via major flow into zone-1.

Conclusion

You should now know why the demonology of the CCRU is the way it is, at least in terms of numbers. There appear to be few if any patterns in the names or ritual descriptions of the demons listed by the CCRU, and all remaining details of the demons which do show patterns are obvious enough that the CCRU has already officially explained them in their works. Next time, we'll look at generalizing these rules to apply to the infinity of alternative Numograms, if it is possible to do so. Until then, keep your Genius™ alive with Nickland™: the official methamphetamine brand of the Genius™ series.

Appendix A: Demonic Decans

The 36 cards of Decadence share their quantity with the decans of the Zodiac. This in and of itself would be mere coincidence, save that the CCRU states that the 12 Cyclic Chronodemons are tied to the 12 signs of the zodiac, and the suits of the playing cards are associated with elements historically. That is, the Clubs suit comes from the Wand suit of the Tarot, and is thus connected to fire. Likewise, Diamonds are tied to Earth, Hearts to Water, and Spades to Air. The fact that demons also occur within each suit in sets of three suggests the general structure of the decans.

Since each Cyclic Chronodemon is tied to a specific sign of the Zodiac, we can see that each triplicity of demons within a suit will correspond to three different signs. In the Clubs (fire) suit, these would be Aries, Leo, and Sagittarius. These signs have three types: Cardinal, Fixed, and Mutable, where Aries is Cardinal, and thus first in its triplicity, while Sagittarius is Mutable, and thus last in its triplicity (these triplicities are unrelated to the order of the Zodiac overall, just within each element). With this in mind, we can associate card-demons with their respective decans.

The 1 of Clubs would be the 1st Decan of Aries, the 2 of Clubs would be the 1st Decan of Leo, and the 3 of Clubs would be the 1st Decan of Sagittarius. The 4 of Clubs would be the 2nd Decan of Aries, the 5 of Clubs would be the 2nd Decan of Sagittarius, etc. The order for the Hearts cards would be Cancer, Scorpio, Pisces, the order for the Spades cards would be Libra, Aquarius, Gemini, and the order for the Diamonds cards would be Capricorn, Taurus, Virgo.

The four Chaotic Xenodemons (esoteric Queens) then correspond to the "elemental root," where the Queen of Hearts is the Root of Water, the Queen of Clubs is the Root of Fire, etc. There is enough clear influence from Aleister Crowley in the writings of the CCRU to suggest that Decadence is essentially an alternative rationalization of the numbered cards of Crowley's Thoth Tarot deck, which follows very similar patterns. The primary difference between these two systems is that decans apply to numbered cards 2-10 in Crowley's deck, as opposed to 1-9, as in Decadence. Likewise, the Queens (0s) are seemingly the elemental roots of Decadence, while the Aces are the elemental roots in Crowley's tarot deck.

One thing that suggests that this decan-demon connection is accidental are the associations of zones with planets. If the planetary correspondences of each zone (0 = Sun, 1 = Mercury, 2 = Venus, 3 = Earth ... 9 = Pluto) are taken into consideration, then the attribution of the decans to the demons becomes suspect, since the decans traditionally contain only the seven "classical spheres," and the "modernized" planetary attributions of decans don't align with the demonic attributions to planets in any meaningful way. Nevertheless, the demons are part of the coincidence-generating machine of the original Numogram, and thus noting something which might be "mere" coincidence is very much in the original spirit of the CCRU's creation.

Appendix B: Partial Determination of Demonic Names

The names of the demons are primarily random, but their origin in the CCRU texts is partly explainable through the phonetic aspects of the Zones connected by a particular demon. According to the CCRU, Zone-0 corresponds to the sound "eiaoung", Zone-1 to "gl", Zone-2 to "dt", Zone-3 to "zx", Zone-4 to "skr", Zone-5 to "ktt", Zone-6 to "tch", Zone-7 to "pb", Zone-8 to "mnm", and Zone-9 to "tn".

These pseudo-phonemes do not correspond precisely to the demonic names, since the demonic names are partly based on these associations, but also modified for euphony. This is visible for example in the (9::8) name, Ummnu, which ought to be "tn" + "mnm" according to the Zone-phoneme connections. "Tnmnm" is fairly close to "Ummnu" if the addition of vowels is assumed, but "Ummnu" is clearly more euphonic than "Tnmnm." Another example is the (5::2) name, Kuttadid, which is properly "ktt" + "dt", which has more of a straightforward resemblance to Kuttadid: "kttdt" with vowels added becomes "kuttadit", which is one sound away from Kuttadid, and the "t" and "d" sounds are phonetically similar enough to make this passable as an Anglicization of the "Munumese" language.

Attempted Extension of the CCRU Demonology

Welcome to all three of the Geniuses™ who read part 1 and part 2 and were either masochistic or Geniusish™ enough to think, "yes, I would like to read a third part of this gibberish." Well then, load up your meth pipes and let's try this.

Naming Demons in Every Possible Numogram

If you've read parts 1 and 2 (if not, go do that), then you will understand this part quite easily. All you need to do is create a suitably demonic sound corresponding to each zone of whatever Numogram you happen to be using. If there are 12 zones, make 12 demonic sounds and assign them, one to each zone.

The derivation of names after this is simple: a demon with net-span 12::0, for example, will have the sounds corresponding to 0 and 12. Ie, if 0 corresponds to a "Xth" sound and 12 corresponds to a "Nlghth" sound, then the two sounds are added into "Xthnlghth" - after this, you edit for euphony, and have the demonic name corresponding to the 0::12 net-span. Ex, we can turn "Xthnlghth" into "Xathnalgaheth", since that is at least pronounceable, and call it a day.

How Many Demons?

Every Numogram has a specific number of demons within it. The original base-10 Numogram has 45 demons, but why? Easy - take the triangular number of the highest-numbered zone, and you have the total number of demons. Ex, the highest-numbered zone in the base-10 Numogram is 9, and the 9th triangular number is 45. The base-12 Numogram will instead have 66 demons, while the base-8 Numogram will have 28 demons.

Demon Types

In higher-numbered Numograms, you may encounter exotic regions. The Plex region and the Warp region are always singular, but the Torque region is sometimes multiple. Ex, in the Base-28 Numogram, there are 2 separate Torque regions. This leads to new demonic types, or doesn't. That is, you can restrict the Amphidemons to remain two in type, Plex-Amphidemons and Warp-Amphidemons, or you can further split them into Plex-Torque-I-Amphidemons, Plex-Torque-II-Amphidemons, Warp-Torque-I-Amphidemons, and Warp-Torque-II-Amphidemons for the case of two separate Torque regions. Likewise with Cyclic Chronodemons - they can be plain old Cyclic Chronodemons or they can be Cyclic Torque-I Chronodemons and Cyclic Torque-II Chronodemons. Any demons connected to the Torque region(s) can be split in this way, or left with the original designations.

Pitches

Demonic pitches correspond to a key formed by the reduction of the sum of both digits in a demon's net-span. (See part 2). There are only three rigid categorizations that will apply to all demons in all Numograms. The first rule is that any demons with net-spans that reduce to the number of the highest-numbered zone (always the number of zones minus one), will have Null-0 pitch. Likewise, the demons with net-spans that sum and reduce to 1 will have Ana-1 pitch, and the demons with net-spans that sum and reduce to whatever number is 1 lower than the number Null demons sum and reduce to will have Cth-1 pitch. The number of an Ana pitch rises the larger the sum-reduction is, and the number of a Cth pitch rises the lower the sum-reduction is. Sum reductions, except for the exceptions outlined, will be unevenly split between Cth and Ana pitches. Since the exact pitch determination relies on the subdecadence attributions of the demons, we must address that mess first.

Arbitrary Subdecadence

Subdecadence extended into alternative Numograms is, put politely, a Hellish fucking mess. First, note that all pairs of syzygetic zones on any Numogram are a "Pylon." Use this to determine the number of pylons, which is also the base-number of the Numogram divided by 2. Since you will have a variable number of pylons and demons, and the number of demons with the appropriate types will be different, you will need to set up a completely new card game, with many more cards, corresponding to all

subtypes of Cyclic Chronodemons you might have to deal with, all subtypes of Warp Amphidemons you might have to deal with, and all subtypes of Plex Amphidemons you might have to deal with. Since these will be variable in number, you will need a variable number of cards in your hypothetical game. The "hook" will determine the rite-type and the pitch-type will be determined by the relationship between the two cards which share that rite-type and position - see part 2 for explication of this. Generalizing these rules is not aided by example, since every Numogram will have a unique setup of its version of Subdecadence, generally following the same rules. Since examples will not be useful, I will not provide them. The last rules that likely hold across all versions of subdecadence are the fact that there are four suits, and the ordering of demon types within each suit is Cyclic Chronodemons, then Warp Amphidemons, then Plex Amphidemons. (See part 2.) This, unfortunately, means that there is no general rule that we can use to decide the pitch-polarity of demons that might have Ana or Cth pitch, you just have to individually check using the rules of part 2 applied for your specific alternative Numogram and subdecadence setup.

Rites and Omens

Rite-numbers are determined by the possible ways of traveling through the Numogram to get from the first number of a demon's net-span to the second number of the net-span, and every way to get from the second net-span digit to the first net-span digit, without circling over the same territory - travel can happen over major or minor flows (see part 1 and part 2). A rite that travels from the first number to the second is a Major rite, while a rite that travels from the second number to the first is a minor rite. Chaotic Xenodemons sometimes have [?] rites, as there is no way to travel between a Plex and a Warp region without traveling backwards along paths, which is forbidden: All rites must travel with paths, and not against them. The actual content of the described rite or omen is largely random. We can fix this by merely stating that every zone should be tied to a handful of vague symbols, and that the vague symbols of every zone used in a rite-number should contribute to the description of the rite. Whether they are rites or omens is arbitrary.

Unsatisfying Conclusion

If you've followed so far, you are likely dissatisfied with this probable conclusion to the series - the fact of the matter is that CCRU demonology, while being fully generalizable to all possible Numograms, does so in differing ways for each possible Numogram. As such, it is impossible, after 2 months of grappling with attempts to write this post, to write a guide to generalizing the CCRU demonology to all Numograms which is not simply a repeat of the guidelines of part 2. If there is interest in a part 4, I am perfectly happy to write it - but unless people suggest specific topics about the CCRU and Numograms for me to address, and they prove to be addressable, this is likely to be the final, unsatisfying entry in the Genius™ Essaymatic™ Universe™.

How to Use the Numogram in Magick

or,

I Will Win Because I Am Crazy: You Too Can Be a Genius™!

Introduction

After a long hiatus of figuring out the finale to this essay series, deleting my old account, creating a new one, and then ignoring that and creating this one just for this post, I have returned with the explanation demanded by the ravening hoards of the tens of people who read through the entire Genius™ essay series. That context is available: Part 1, Part 2, Part 3 for those who aren't sufficiently confused about whatever it is I'm blathering on about. This final-until-I-decide-otherwise installment of the series will address the most important question of all: How do I use the Numogram as a novel magical system without just smashing extant magic systems on top of it? To answer that, we need to look at a bit of history.

Three is a Magic Number

Bear with my historical rant and you'll understand why either De La Soul or Schoolhouse Rock taught you that three is a magic number, and why that deep esoteric knowledge explains the proper magickal use of the Numogram.

Pythagoras and his mathemystical philosophy greatly influenced Western esotericism, mostly via its influence on Kabbalism. You see, Pythagoras really liked whole numbers, and especially geometrically satisfying numbers - and the simplest among these was the trianglular number. Kabbalists picked up on this, and borrowed the tetractys (a triangle made of ten points - one, then two, then three, then four, in rows, making ten) since it aligned nicely with the four-letter name of God, YHWH. Using Hebrew gematria, and assuming each point on the triangle was a letter from the name, we derive a triangle of letters with a numerical value - Y, YH, YHW, YHWH, totaling 72 in that system, a number with some religious significance. This borrowing in turn influenced the creation of another diagram - the Tree of Life, the diagram upon which the original Numogram is based.

The Tree of Life can be seen to have the same logic to it, albeit with an extension in the reasoning. The Tree of Life consists of 10 sephiroth (spheres) and the paths between them - grouped in an interesting way. The top sephiroth is alone, thus one. Then there is a line of two sephiroth. Next in the diagram comes two in a line and another at the bottom, thus a triangle, and three. Lastly, there are three in a triangle, and one point in the center, thus four. Notably, that group of four is arranged correctly to be the diagram of a tetrahedron, the simplest three-dimensional figure. Thus two logics combined explain the pattern of the sephiroth: firstly the Pythagorean logic that says to have ten elements arranged in a basic sequence, and secondly the dimensional logic that says to arrange those shapes into the simplest figures with increasing dimensionality - one, a point, zero-dimensional, then two, a line, one-dimensional, then three, a triangle, two-dimensional, and then four, a tetrahedron, three-dimensional. Note that both of these logics resolve into threes - three sides for the triangle under the Pythagorean logic, and three dimensions for the final figure under the Dimensional logic.

What has this to do with the Numogram, other than historical interest? Quite a lot, it turns out. The Numogram is based on a triangular logic of its own. This is most obvious in the minor paths, which are triangular numbers, but it is also visible in three other significant features: the makeup of the Plex, the makeup of the Warp, and the "iron law of six".

The makeup of the Plex is the 0 and 9 zones of the Numogram - both are divisible by three. The makeup of the Warp is the 3 and 6 zones of the Numogram - both are again divisible by three. The Torque remaining is six zones, arranged in a triangle of syzygetic pairs. All three areas of the Numogram are thus related to the number 3 in some way. The reason for this is the "iron law of six" articulated in the writings of the CCRU. That is, looking at the powers of 2 from $2^1 = 2$ to $2^6 = 64$ and summing the digits in each - that is: 2 -> 2, 4 -> 4, 8 -> 8, 16 -> 7, 32 -> 5, 64 -> 10 -> 1, reveals a pattern (2, 4, 8, 7, 5, 1) that repeats with further powers of two (ex, 128 -> 11 -> 2, 256 -> 13 -> 4, etc). This numbers are, miraculously, the very same found in the Torque region.

Or, rather, this isn't miraculous at all, if you know your divisibility tricks from grade school and remember the rule that creates a Warp region in a numogram. Any number whose digits (in base 10) sum to a multiple of three is itself a multiple of three. Since

powers of two cannot by definition be multiples of three, the numbers missing from the cycle of the "iron law of six" are, of course, the multiples of three, and zero, since positive integers obviously will never sum to zero. Now looking to the construction of a Warp region, lets get a little reminder of why that occurs:

> The Warp region is not always present, but when it is, it is defined as the pair a:b satisfying the relationship b = 2a. Because b and a must sum to the highest single-digit number in the base (9 in Base-10, 11 in Base-12, 7 in Base-8, etc), this means that the Warp region only exists in Base-N, such that N=3M+1, where M must be odd since Numograms only exist for even bases. The first few bases satisfying this relationship are Base-4, Base-10, Base-16, Base-22, and Base-28.
> This quote clipped from Part 1

Given that the rule creating a Warp region is N=3M+1, and N will always be one greater than the highest-numbered zone, this means that a Warp region only occurs in numogram bases which are one greater than a multiple of three - or, with the same meaning, a numogram whose highest digit is a multiple of three. Since the highest digit and zero are always a pair forming the Plex region, the Plex region in Numograms that have a Warp region will always consist of two multiples of three - 0 and the highest numbered region. Now, note that the Warp region in these diagrams will NOT always consist of two multiples of three - for example, in the Base-16 diagram, the Warp region consists of the base-16 representation of the numbers rendered in base-10 as 5 and 10. Only those numograms constructed from bases which adhere to the form N=9M+1, because a = M/3 (and subsequently b = 2a) will still be a multiple of three in these bases.

Slight of Hand

All these threes - surely there is some significance to them. The Illuminati, perhaps? Why the obsession with triangles? Is this the Holy Trinity, confirmed by our most divine and logical mathematical reasoning? Perhaps the Tridevi? Surely, surely, there is some reason that the Numogram is three regions, with triangular-number minor paths, with two regions containing only multiples of three, and one containing no multiples of three, all based around laws and history related to the number 3?

Or, it could be a quite basic artifact of the choice of base-10 as the base, and a historically-informed decision to use triangular-number minor paths. Why does it feel so damn significant then?

The Numogram is a properly magickal tool for the same reason as every other properly magickal system: it builds meaning and significance out of thin air. The vulgar skeptic sees the arbitrary rules used to build the Numogram and laughs, waving it away and nonsense, while the magus sees the arbitrary construction, feels the pull of the Numogram, and concludes that the arbitrariness is significant, magickally so.

When you break down any system to its roots, it's arbitrary, and entirely so. The Numogram resists its own immediate dismissal as schizobabble by basing itself in mathematics - mathematics being a language we created which is so precise and so logically rigid that we've gone and tricked ourselves into thinking it's real in some sense, as though the equation 1+1=2 is calculated by the universe every time you put a rock and another rock together in a stack.

The Numogram is just elevated chaos magick, a binding hex that draws the attention of its curious students by being arbitrary as hell in its logic while having a strong outer sense of significance. This is indeed how all good chaos magick that relies on the attention of many functions. Just look at politics! Layer upon layer of illusion and deception, culminating in various systems, all wholly arbitrary in their logic, which feel terrible in significance.

So How Do I Use That, Then?

Smashing other magickal systems on top of the Numogram feels arbitrary because it is. And it's also the correct way to use the Numogram. Vexsys essentially spells this out in Time Sorcery in other words. (Or the same exact words, no idea, I didn't finish reading it.) More broadly, and I think with more significance, the construction and study of the Numogram tells us how to build our own artificial mental constructions for magickal purposes - by smashing arbitrary shit together until we go a bit insane and think we've discovered something real. And, after that serves its purpose, remembering that we just made it all up. The Numogram's real significance is in its grasp and staying power - it feels so incredibly significant that at least one of its own creators has succumbed to a high degree of raving lunacy about it. Alternatively, he might simply be increasing its mythological aura by pretending to have succumbed to its pull, like a Lovecraftian protagonist. In either case, study the Numogram for use of it if you like by smashing another magickal system atop it, but study it doubly hard for its real use: revealing how your mind can make up mystery and magickal power from nothing at all.

I'm unlikely to revisit this topic or post using this account ever again. If I change my mind, feel free to impersonate me and add your own meandering and incomprehensible essays to the pile in the meantime. If I return I promise to pretend every essay written as though it were in this series is canon, and to take all of the credit for them all - unless they suck. Until then!